Appendix 2:   Research findings
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List of tables and figures

Conventions

The following conventions have been used within tables:

n/a   category not applicable
..   data not available
–   nil
*   less than 0.5%

Base refers to the number of people in each group who answered the question.

The row or column percentages may add to 99% or 101% because of rounding. Unless otherwise stated, differences mentioned in the text are statistically significant at the 95% level.

A percentage may be quoted in the text for a single category that is identifiable in the tables only by adding two or more component percentages. To avoid rounding errors, the percentage has been recalculated for the single percentage and so may differ by one percentage point from the sum of the percentages derived from tables.

Section 1 Programme Overview

Research methodology and data collection

Background

The New Audiences Programme (NAP) evaluation was carried out with several important aims:
- to assess the impact of projects on audiences and on organisations
- to identify the characteristics of successful initiatives, as well as approaches that did not work and the reasons for this
- to develop measures of success
- to gather evidence to inform policy and advocacy initiatives

The overall evaluation comprised several commissioned research projects that contributed to our assessment of specific elements of the New Audiences Programme, as well as evaluation data provided by organisations that were awarded NAP funding.

Methodology

There were several strands of evaluation activity:
- independent research
- self-evaluation
- supported self-evaluation
- overview evaluations
- national database retrospective analysis

Independent research

Independent researchers evaluated specific aspects of the programme. For example, in years one and two, the British Market Research Bureau (BMRB) evaluated the New Context Strand; Olivia Lowson produced a report of Music on Your Doorstep and Sarah Bedell, Alan Joy and Helen Jermyn produced an overview report on the full programme.

During years three and four, research contracts were awarded to teams from The Cultural Management and Policy Group at De Montfort University (Leicester) and Cultural Intelligence Ltd, who conducted overview evaluations of three strands of

activity: Disability, Diversity and New Approaches to Presentation. Helen Jermyn and Gerri Moriarty evaluated the social inclusion strand.

All of the resulting reports are available to download from the New Audiences website (www.newaudiences.org.uk).

Self-evaluation

Alongside these independent evaluations, awardees were asked to complete an evaluation form once their project was complete, detailing what happened during and as a result of their project. This 'output' data included estimated data provided before the project and post-project reports based on actual data. In addition to statistical reporting, many organisations sent in their own self-evaluation reports, which have also been drawn upon in the preparation of this report where possible.

The Arts Council recognises that organisations need to commit resources in order to evaluate their work, and that some award recipients do not find it easy to gather and reflect upon the data and information requested. For this reason, the Arts Council's guide to evaluation, *Partnerships for Learning* (Woolf, 1999) was made available to all award recipients. In addition, some organisations received support from external evaluators provided by the Arts Council (see below).

Supported self evaluation

The aims of this strand of evaluation were:
- to introduce organisations to the publication *Partnerships for Learning* and provide support in using it
- to assist each project in putting in place a self-evaluation process appropriate to its way of working and prior evaluation practice.

Aspirational Arts proposed to take an approach best described as 'supportive evaluation'; 'a way of working which is distinct from what might be termed 'assessment evaluation', or indeed 'policing evaluation'. Central to the approach was the use of a menu of possible evaluation templates applied in partnership with participating organisations after initial consultation and training.

Aspirational Arts worked with 10 organisations funded through the Diversity and Disability strands in years three and four of the Programme. Sarah Bedell worked with Regional Challenge projects in the Yorkshire region, and Gerri Moriaty worked

alongside organisations in the social inclusion strand of the Programme. This work has enabled the Arts Council to explore the needs of arts organisations in more detail, and to develop new guidance materials to support future work.

Overview evaluation

As well as independent evaluation on different strands of the Programme, independent evaluators were also commissioned to provide 'overview' evaluations. For example, the three reports described below were evaluations into the impact of the Programme:

1. An evaluation of the role and impact of the New Audiences Programme on participating organisations, carried out by Arts Intelligence in 2003.

   Between October 7 and November 21 2003, telephone interviews were conducted with individuals from 25 participating arts organisations that had at some stage over the previous five years, received a grant through the New Audiences Programme. The aims of the research were:
   • to add weight and colour to the overall programme of evaluation of New Audiences
   • to gather a body of evidence that showed how the programme had supported changing audience development practice

2. An evaluation of essential audiences and 'Beyond the Page' as processes for disseminating the lessons learned from the New Audiences Programme, carried out by Arts Intelligence in 2003.

   A one page fax (or post) back questionnaire was prepared by Arts Intelligence in consultation with Arts Council England, to help evaluate the impact of the 'Essential Audiences' page and usage of complementary resources on 'Beyond the Page' on the New Audiences website. The questionnaire was inserted into Arts Professional Magazine, issue 60 (20 October) and a frequency analysis was conducted to highlight the overall themes that emerged from the quantitative research. In addition, cross tabulation of data was undertaken to shed more light on some of the issues.

3. What Happened Next? A brief study of the legacy of New Audience Programme Projects relating to Young People and Families with particular regard to

organisational change and the development of good practice, carried out by Cultural Intelligence Ltd in 2003.

This study was commissioned to explore the contribution of NAP projects, which targeted young people and families, and in particular to consider:
- the impact of the project on the organisation involved
- whether the projects with the benefit of hindsight were seen to be a success and what worked/failed and why
- how the organisations used the findings of the NAP funding and what work subsequently took place in relation to these target markets
- How the NAP projects seeded further development work

Compilation of the National database

Information on each award made through the NAP was held on a national database. This collated information from evaluation forms that organisations provided or information gathered on these organisations by independent researchers. The database allowed retrospective analysis of the data to provide comprehensive 'input' information on each award and provided the analyses for this report. They cover:
- Strand: there were 14 strands of activity during the four years, including Regional Challenge, Social Inclusion and Arts Extend, and one strand dedicated to National Management of the NAP
- Geographic region of award
- Audience focus: comprising diversity, disability, family, older people, rural, social inclusion, young people and general audiences
- Type of project: live events or activities, promotion, broadcasting, research and development, and administration/management

This document reports on the distribution of awards across each of these four areas.

We aimed to gather comparable information across all awards. The types of information collected included:
- Activities undertaken, including opportunities to attend and participate
- Users reached (attenders, participants, etc)
- Organisational impacts
- Financial data, including expenditure and levered funds

Response rates

The response rates are based on the self-evaluation forms that organisations provided or information gathered on organisations by independent researchers commissioned as part of the NAP evaluation.

At the time of writing (May 2004), of the 1157 projects awarded New Audiences Programme funding, a total of 829 (72%) provided 'output data', which have been used for the analyses in this report. This accounted for £18,735,850 or 94% of total funding for the Programme. It is important to recognise that many of the 328 (28%) projects that did not provide data may have had additional audiences that have not been recorded in the analyses.

Section 2   Distribution of awards

By strand

During the four years of the NAP, awards were distributed across 14 strands of main activity, plus a further strand focusing on 'national management'. In total, £20 million was spent on 1,157 projects (Table 1).

Table 1: Number and value of awards by strand

Strand name	Number of awards	Value of awards (£) (a)	Average award (£)
Arts Extend	23	607,800	26,426
Arts Ride	7	76,500	10,929
ArtsConnect	33	864,950	26,211
ArtsPlus	71	1,852,501	26,092
Disability	28	1,023,479	36,553
Diversity	41	1,305,174	31,834
Music on Your Doorstep	25	499,982	19,999
New Approaches to Presentation	39	1,420,603	36,426
New Contexts	40	996,848	24,921
New National Partnerships	34	1,743,592	51,282
Regional Challenge	707	5,798,306	8,201
Sample the Arts	67	2,456,676	36,667
Social inclusion	22	692,029	31,456
Test Drive the Arts	9	221,967	24,663
National management	11	450,554	40,959
Total	**1,157**	**20,000,000**	**17,296**

(a) The total value of awards has been rounded

Regional Challenge

The Regional Challenge element of the programme was the largest, totalling £5,798,306, which constituted over 60% of the awards within the programme and 29% of the total expenditure. This proportion of the programme was delegated to the

regional offices of the Arts Council (the former Regional Arts Boards)[1]. Within this strand, some regions created open application schemes or 'programmes'. For this analysis, such schemes or programmes have been counted as one award.

In the Regional Challenge strand, the smallest award was £250. Elsewhere, awards ranged from £1,000 (Artsplus strand) to £246,000 in New National Partnerships. Excluding Regional Challenge, for the reasons noted on the previous page, the average award made was just over £30,000. Award recipients were very diverse, ranging from a small award to a first time promoter, to funding for a large strategic research project by a marketing agency.

Within Regional Challenge, each region chose to concentrate on a specific audience focus, although they were encouraged to concentrate on an audience focus specific to their region. For example, the North West had the highest awards in the audience focus areas of diversity (£239,000; 24 projects) and disability (£223,000; 27 projects), whereas in the West Midlands the highest awards went to the audience focus of young people (£249,000; 156 projects) and rural (188,000; 110 projects). To illustrate the range of awards within the Regional Challenge strand, Table 2 shows the distribution of awards by region for each of the audience focuses addressed.

Table 2: Distribution of Regional Challenge awards for audience focus areas, by region (a) (b)

	Diversity	Disability	Family	General	Older people	Rural	Social inclusion	Young people	Total
	£000's								
East	535	-	10	69	-	12	-	10	636
	(2)	(-)	(1)	(3)	(-)	(1)	(-)	(1)	(7)
East Midlands	354	43	-	108	-	4	3	38	550
	(39)	(4)	(-)	(7)	(-)	(1)	(1)	(5)	(56)
London	240	88	-	-	-	-	141	116	585
	(28)	(13)	(-)	(-)	(-)	(-)	(5)	(4)	(51)
North East	44	13	15	255	19	59	17	173	595
	(6)	(3)	(3)	(32)	(4)	(7)	(3)	(17)	(74)
North West	239	223	4	-	1	5	7	74	553
	(24)	(27)	(1)	(-)	(1)	(1)	(1)	(9)	(63)
South East	109	44	10	526	45	33	40	417	1224
	(4)	(2)	(1)	(48)	(2)	(2)	(2)	(19)	(78)
South West	55	-	-	406	-	-	-	74	535
	(2)	(-)	(-)	(17)	(-)	(-)	(-)	(4)	(23)
West Midlands	87	-	-	47	10	188	-	249	581
	(5)	(-)	(-)	(4)	(1)	(110)	(-)	(156)	(275)
Yorkshire	99	28	23	169	3	21	26	172	541
	(10)	(5)	(4)	(33)	(1)	(3)	(3)	(22)	(80)
Total (c)	1,762	439	62	1,579	78	322	234	1,323	5,798
	(120)	(53)	(8)	(143)	(7)	(124)	(15)	(236)	(707)

(a) The figures above have been rounded to the nearest £1000

(b) Numbers in brackets represent the number of projects

(c) The figures in the 'total' columns may not add up correctly, due to rounding

By organisation

Table 3 shows the number and value of awards by organisation. These ranged from 166 awards to performing arts organisations, representing just over £4.8 million, to four awards to broadcasting organisations, representing just over £100,000.

Table 3: Number and value of awards, by type of organisation (a)

Type of organisation	Number of awards	Value of awards	Average award
Arts Centre	6	101,500	16,917
Arts Support	116	5,030,248	43,364
Broadcast	4	100,650	25,163
Community	15	294,986	19,666
Festival related	9	223,000	24,778
Local Authority	11	237,898	21,627
Library/Literature	17	423,260	24,898
Other	45	1,337,888	29,731
Performing Arts	166	4,870,980	29,343
Visual Arts	61	1,592,245	26,102
Total	**450**	**14,212,655**	**31,584**

(a) These figures exclude Regional Challenge awards

By region

Table 4 shows the number and value of awards by region. These ranged from 45 awards in the Eastern region to 308 in the West Midlands. National awards totalled £4.4 million. The majority of these national projects were within the strand New National Partnerships (36 awards out of 110, with a total value of £1,756,592).

Table 4: Number and value of awards by region (a)

Region	Number of awards	Value of awards £	Average award £
Eastern	45	1,498,528	33,109
East Midlands	78	1,168,785	14,960
London	110	2,539,542	23,169
North East	104	1,305,617	12,507
North West	96	1,708,061	17,720
South East (b)	133	2,633,108	19,784
South West	52	1,203,182	23,380
West Midlands	308	1,767,956	5,746
Yorkshire	112	1,582,127	14,104
National projects	110	4,403,800	40,035
Outside England	9	200,257	22,800
All	**1,157**	**20,000,000**	**31,584**

(a) The total value of awards has been rounded

(b) During the period of the New Audiences Programme, changes to the geographic boundaries of several regional offices were made. Awards have been categorised according to the regional office they were administered by. The South East awards include those made by the previous Southern Arts region

By audience focus

There are two ways of reporting on funding by audience focus. First, if we look at all the projects that had a particular audience focus, such as diversity or social inclusion, we can report on the amount of funding that went to each of those strands. This gives us a **maximum** value for each audience focus (shown in Table 6). This approach, however, involves some double counting. To continue with the example given above, a project that focussed on both diversity and social inclusion would be counted twice. To allow for this, we have looked at all the projects which had more than one audience focus and apportioned the funding between the different focuses. This gives us a **minimum** value for each audience focus. We report on these values first, in Table 5.

General audience projects made up around one third (£6.4 million) of the total value of the awards distributed. The term *general* is applied to projects that focussed on non-attenders or on new ways for audiences of any demographic to engage with the arts. It also incorporated projects which sought to address lack of provision such as

the Arts Plus strand in years one and two which supported additional touring activity across the UK.

Awards addressing audience focus areas connected with young people constituted £4.7 million or 23% of the total. Financially, the next most significant group of awards is those focusing on diversity audiences (£3.9m).

Table 5: Number and value of awards by audience focus (minimum values, based on audience focus cited)

Audience focus (b)	Number of awards	Value of awards £ (a)	Average award £
Diversity	189	3,910,729	20,673
Disability	100	1,841,155	18,412
Family	32	1,094,766	33,859
Older people	14	216,592	16,044
Rural	141	732,992	5,183
Social inclusion	39	1,094,317	27,822
Young people	359	4,693,639	13,068
General audiences	282	6,426,772	22,783
All	**1,157**	**20,000,000**	**17,296**

(a) The total value of awards has been rounded

(b) In this table we use 'project units' to count how often each audience focus is mentioned. If there is just one audience focus for a project then it will have a project unit of one in the count. If there are two audience focuses for a project then each of them will be given a project unit of 0.5 in the count. When counting the £value for each audience focus the value of the project is weighted by the project units given to the audience focus (e.g. if there are two or more audience focuses the project value is split between them)

Looking at the data on project audience focus in another way, Table 6 shows the total number and value of awards addressing any of the eight audience focuses. As mentioned above, an audience focus is counted each time it occurs. As some projects addressed more than one audience focus, care should be taken when interpreting these figures, as there is some inevitable double counting. For example, 40 awards were made which addressed the audience focus of families, with a maximum value of £1.3 million. Eight of these awards also addressed at least one other audience focus, and will also appear against these.

Table 6: Number and value of awards by audience focus (maximum values, based on all audience focuses mentioned)

Audience focus	Number of awards	Value of awards
Diversity	209	4,252,138
Disability	111	1,974,661
Family	40	1,326,954
Older people	20	322,900
Rural	152	953,159
Social inclusion	58	1,488,050
Young people	408	5,733,298
General audiences	298	6,859,626
All	**1,296**	**22,910,786**

Totals exceed the number and value of projects, due to double-counting. N= 1,157

Figures 1 and 2 set out this information graphically.

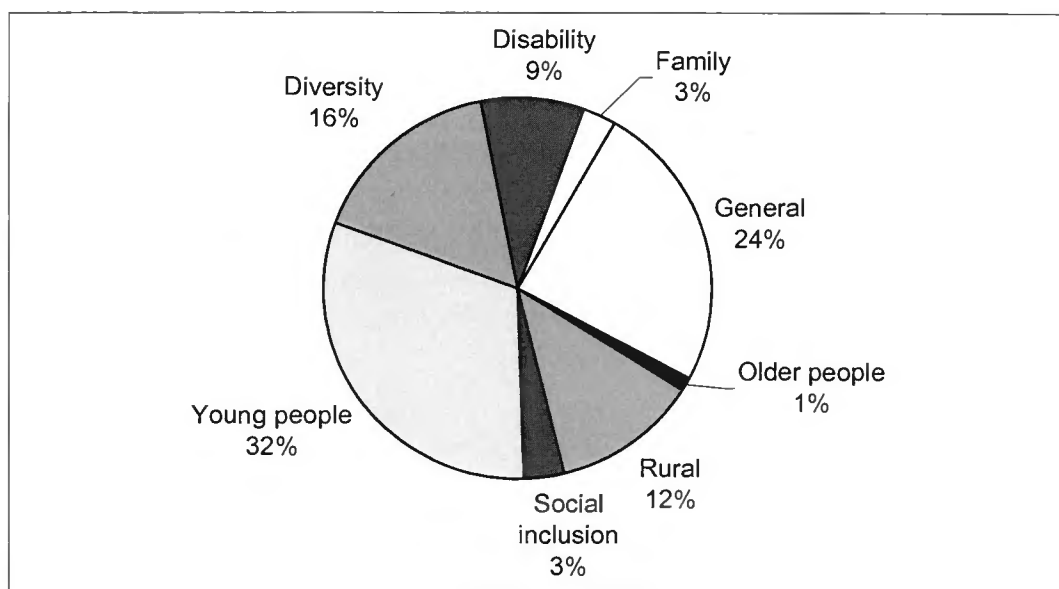**Figure 1: Number of awards, by audience focus**

Figure 2: Value of awards, by audience focus

Young people 23%
Diversity 20%
Disability 9%
Social inclusion 5%
Rural 4%
Family 5%
Older people 1%
General 33%
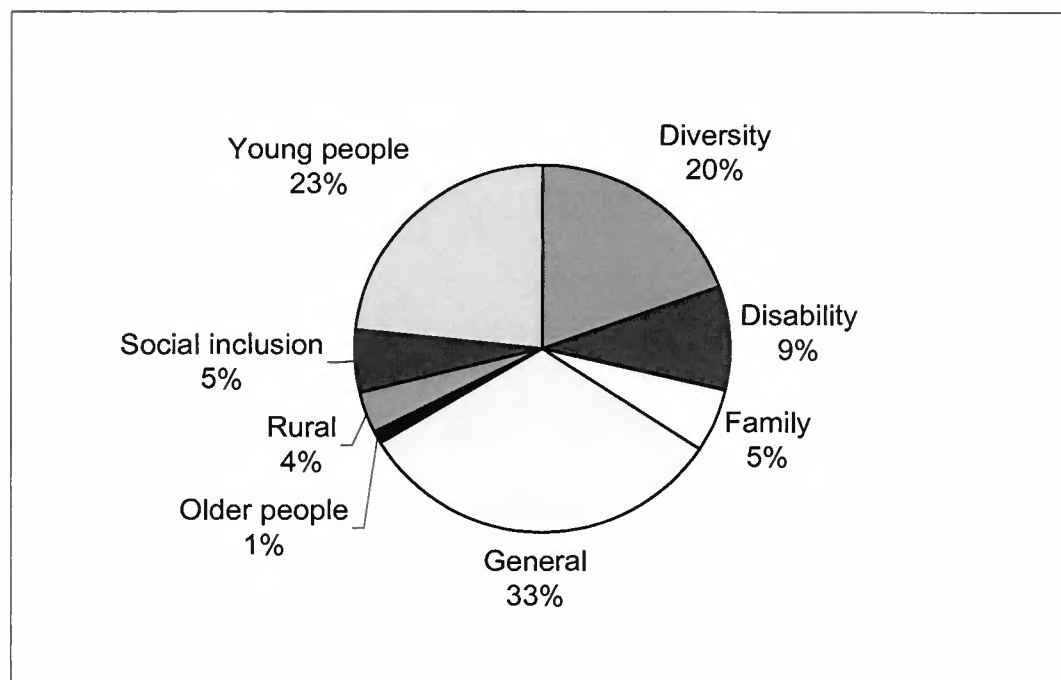
Disability, diversity and social inclusion projects

Within the audience focuses of disability, diversity and social inclusion, some projects were funded under the strand of the same name, and some funded elsewhere. As Table 7 shows, just 22% of the projects focusing on the audience focus of diversity were funded through the diversity strand of the programme. Sixty-three per cent of diverse projects were funded through Regional Challenge work. Slightly higher proportions of disability and social inclusion work were funded through the strands of the same name (28% and 44% respectively).

Table 7: Percentage of project spend by Strand, within the audience focuses of diversity, disability and social inclusion

Strand	Diversity	Disability	Social inclusion
Arts Extend	1%	1%	3%
Arts Ride	-	-	-
ArtsConnect	4%	8%	-
ArtsPlus	5%	5%	3%
Disability	-	28%	-
Diversity	22%	-	-
Music on Your Doorstep	1%	-	3%
New Approaches to Presentation	-	-	4%
New Contexts	2%	1%	-
New National Partnerships	1%	-	-
Regional Challenge	63%	53%	39%
Sample the Arts	1%	2%	3%
Soc inclusion	-	-	44%
Test Drive the Arts	1%	2%	3%
National management	-	-	-
Total	**100%**	**100%**	**100%**

Totals may exceed 100% due to rounding

This table has no double counting

By project type

The ultimate aim of all projects supported under the programme was to bring together art and audiences. Some projects achieved this by engaging directly with audiences whilst others involved research, partnership development, relationships with broadcasters and support for promotional campaigns.

Awards were also categorised by 'project type'. Almost three-quarters (74%, representing 66% of expenditure) of projects were live events or activities. The others

were research and development projects, promotion, broadcasting and administration/management (Table 8).

Table 8: Number and value of awards by project type

Project type	Number of awards	Value of awards	Average award
Administration/ management	45	1,242,679	27,925
Live event or activity	861	13,269,493	15,412
Broadcasting	30	876,785	29,226
Promotion	21	602,510	28,691
Research and development projects	201	4,019,495	20,047
All	**1,157**	**20,000,000**	-

In this table we again use 'project units'. When counting the value of awards for each project type, the value of the project is weighted by the project units given (e.g. if there are two or more audience focuses the project value is split between them)

Figures 3 and 4 set out the number and value of awards by project type, graphically.

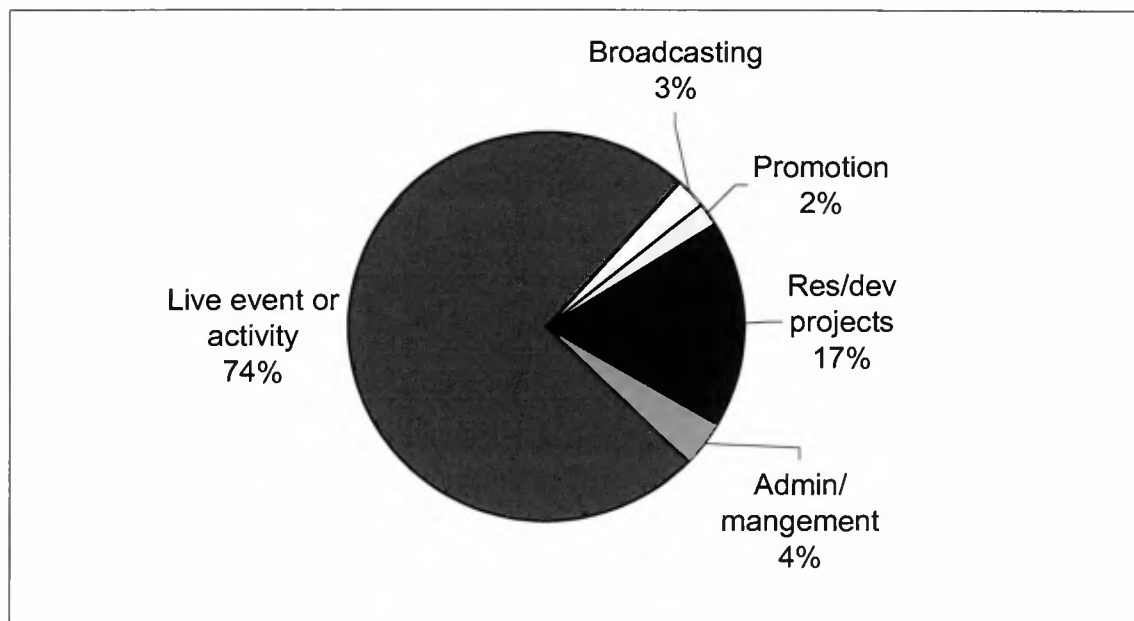**Figure 3: Number of awards, by project type**

Figure 4: Value of awards, by project type
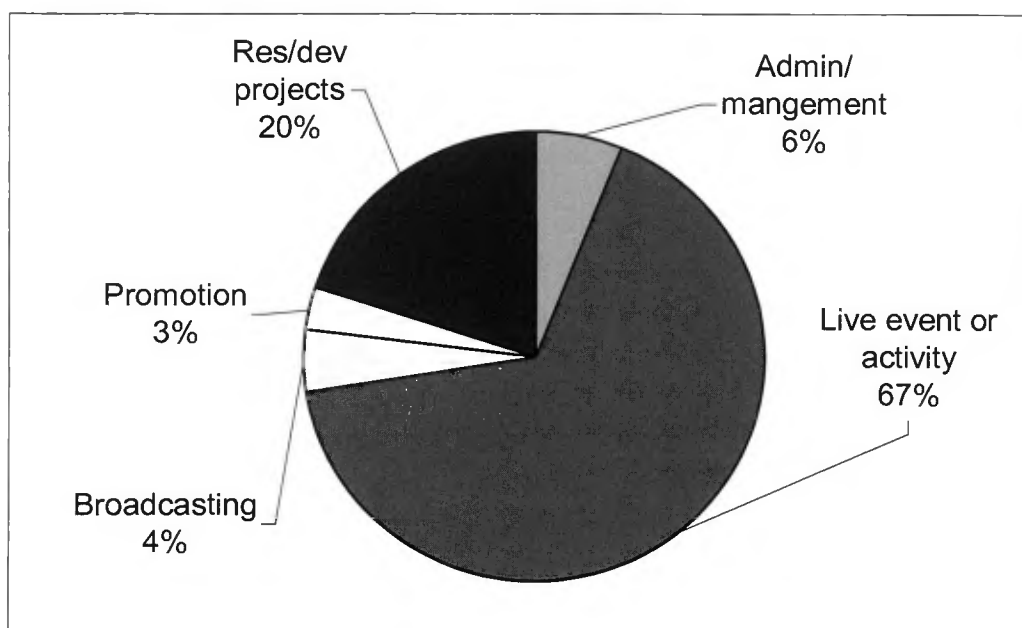
Type of project, by strand

Table 9 shows the proportion of expenditure in each strand of activity that different project types accounted for. For example, all of the awards in the strand 'Music on your Doorstep' were live events or activities, compared with 56% of Diversity projects.

Within the 'developmental' strands, including disability, diversity and social inclusion, a lower proportion of the projects comprised of live events or activities. For example, 56% of projects within the disability strand were of this type.

Table 9: Percentage of expenditure by project type within Strand (a)

	Administration/ management	Live event or activity	Broadcast	Promotion	Research/ Development	Total
	Column %					
Arts Extend	-	100	-	-	-	100
Arts Ride	-	100	-	-	-	100
Arts-Connect	-	92	4	1	2	99
ArtsPlus	-	100	-	-	-	100
Disability	14	56	3	1	25	99
Diversity	11	56	-	-	33	100
Music on your Doorstep	-	100	-	-	-	100
New Approaches to Presentation	5	66	1	3	26	101
New Contexts	-	97	3	-	-	100
New National Partnerships	3	15	27	18	37	100
Regional Challenge	3	58	4	-	35	100
Sample the Arts	-	83	3	8	6	100
Social Inclusion	29	56	-	-	15	100
Test Drive the Arts	3	58	4	-	35	100
National management	100	-	-	-	-	100

(a) Some totals do not add up to 100% due to rounding

Artform

Visual arts projects received £3.4 million through the New Audiences Programme, and music projects £2.6 million. One third of the money distributed through New Audiences was awarded to 'multi-artform' projects (i.e. a project involving more than one artform) (Table 10).

Table 10: Number and value of awards by artform (a)

Artform	Number	Total £	Average Award (£)
Carnival	7	104,500	14,929
Dance	96	1,626,324	16,941
Drama	126	1,919,338	15,233
Literature	51	994,021	19,491
Multi artform	319	6,434,332	20,170
Music	148	2,628,703	17,762
New media	33	784,576	23,775
Performance, general	10	264,410	26,441
Visual	222	3,388,531	15,264
Not specified	145	1,866,226	12,871
All	**1,157**	**20,000,000**	**17,296**

(a) The total value of awards has been rounded

## Section 3 Audience and organisational impacts

Attendances

Projects were asked to provide information about the audiences and participants reached through their New Audiences funded work. This information was classified by audience focus and by project strand, which gives an overview of the types of people who attended (see Table 11). Figure 5 sets this information out graphically.

Table 11: Audiences reached, by audience focus

	Attendances (excluding festivals)	Attendances at festivals	All attendances	% of all attendances (a)
Diversity	412,438	132,315	544,753	14
Disability	95,254	-	95,254	2
Family	55,822	-	55,822	1
Older people	13,369	-	13,369	*
Rural	60,040	-	60,040	1
Social inclusion	93,721	-	93,721	2
Young people	974,447	433,000	1,407,447	35
General audiences	1,341,416	415,263	1,756,679	44
Total	**3,046,507**	**980,578**	**4,027,085**	**100**

(a) Percentages may not add up to 100 due to rounding

Figure 5: Percentage of audiences reached, by audience focus
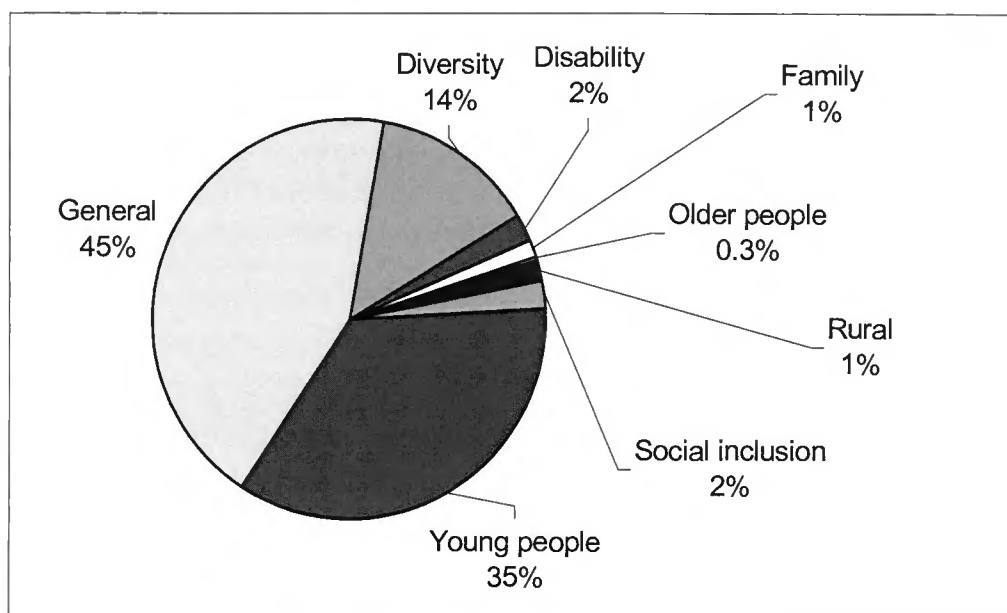
During the Programme, attendances at arts events totalled over four million, as shown in Table 11. The largest numbers were recorded by the ArtsPlus strand (794,134) and Sample the Arts (1,085,594). These strands addressed *lack of opportunities to engage* and *lack of awareness/information* respectively. Attendances at festivals have been included within this total – these numbered just over 980,000 and are identified separately in Table 12.

Table 12: Audiences reached, by strand

Strand of activity	Attendances at festivals	Attendances at festivals	All attendances	Number of projects
Arts Extend	61,235	-	61,235	22
Arts Ride	5,222	-	5,222	7
ArtsConnect	129,394	-	129,394	29
ArtsPlus	657,739	136,395	794,134	69
Disability	16,769	-	16,769	16
Diversity	155,862	-	155,862	19
Music on Your Doorstep	71,412	-	71,412	25
New Approaches to Presentation	37,773	-	37,773	27
New Contexts	204,973	433,920	638,893	35
New National Partnerships	63,754	-	63,754	11
Regional Challenge	749,255	-	749,255	200
Sample the Arts	675,331	410,263	1,085,594	55
Social inclusion	13,340	-	13,340	15
Test Drive the Arts	204,448	-	204,448	9
Total	**3,046,507**	**980,578**	**4,027,085**	**539**

Table 13 shows the number of audiences by region. Audience figures recorded ranged from 461,441 in the West Midlands to 124,121 in the East Midlands. The number of national audiences recorded was 1,365,370 and those recorded outside of England were 38,550.

Table 13: Audiences reached, by region

Region	Attendances (excluding festivals)	Attendances at festivals	All attendances
East	221,083	11,135	232,218
East Midlands	123,201	920	124,121
London	366,894	-	366,894
North East	334,919	-	334,919
North West	265,846	-	265,846
South East	429,792	31,060	460,852
South West	130,877	-	130,877
West Midlands	51,178	410,263	461,441
Yorkshire	245,997	-	245,997
National	838,170	527,200	1,365,370
Outside England	38,550	-	38,550
Total	**3,046,507**	**980,578**	**4,027,085**

The attendances in years three and four consisted of projects in the strands of: disability, diversity, new approaches to presentation, new national partnerships and social inclusion.

Overall attendance figures were lower for the final two years than for the first two years. This reflects the changing emphasis of the programme. Years one and two (1998-2000) were effective in demonstrating that it is possible to encourage more people to engage with the arts by addressing audience focuses such as lack of opportunity to attend, lack of awareness and access to information plus barriers around *place* and *time*. Years three and four (2000-2002) were much more focussed on addressing barriers that impact on particular excluded groups and on issues around cultural relevance. Sustainability is also a key consideration for projects funded in years three and four. The New Audiences Programme awarded funds over four financial years. However, actual activity carried over into a fifth year, which is reflected in the main report. These differences in attendance numbers between years are displayed in Figure 6 below.

Figure 6: Distribution of audiences reached by years one to two, and three to four
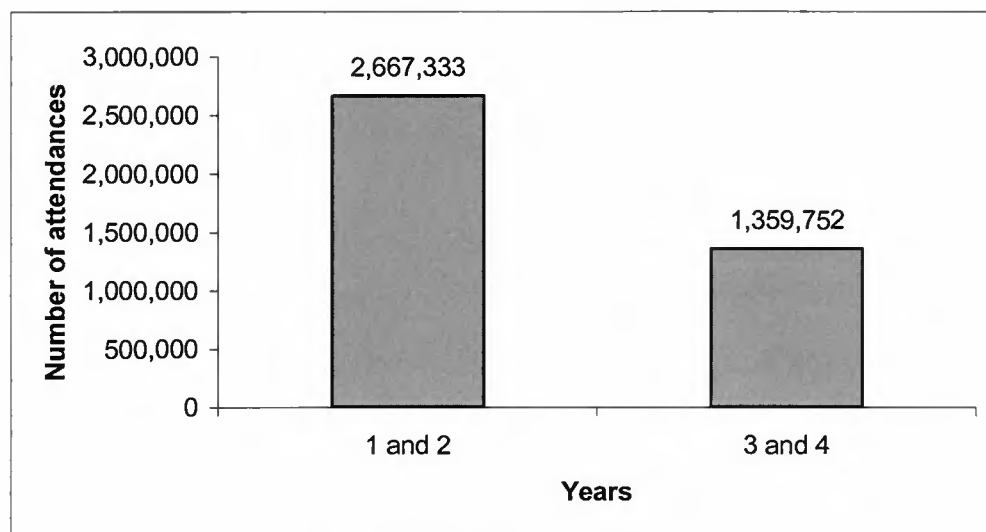
Other attendances identified

In addition to those attendances shown in Table 13, a further 7.25 million 'itinerant' attendances were recorded by eight projects. These figures include projects such as Poetry in the Waiting Room, where people may have engaged with a New Audiences project but the depth of that engagement is difficult to quantify. Because of the impossibility of accurately recording how many people viewed or experienced the art (rather than walking past, for example) these attendances have therefore been excluded from the total figures quoted for the programme in Tables 11–15.

Audiences for broadcast and promotional projects are also not included in the total figure of four million. However, figures for individual projects were recorded e.g. *Operatunity* (average 1.7 million for each of the 4 broadcasts) *The Slot* (1.4 million).

Not all projects provided information on the numbers of attendances, and for some of the more developmental projects such measures were inappropriate, and could not reasonably be expected. However, It is possible to estimate attendances of those projects that could reasonably be expected to generate audiences, but have not yet submitted audience data.

For example, a further £1.97 million of audience awards, that could reasonably be expected to generate audiences, have not yet submitted audience data. Therefore, if

we assume that those projects generated attendances in a similar manner to those who have submitted data, then we could have yielded a further 630,000 attendances, giving an estimated total attendance of 4.7 million. Therefore, care should therefore be taken when using the total figures, and strands that have a low response rate.

Unfortunately, it was also not feasible to collect detailed information on the socio-demographic characteristics of audiences, as this would have required comprehensive surveys – beyond the resources of most organisations. Profiles of adult audiences, including those from Black and minority ethnic groups, are presented in the Arts Council England research reports: *Focus on cultural diversity* and *Arts in England*. These are available to download from the Arts Council's website.

Defining 'new' audiences

Actually defining 'new' audiences proved to be problematic throughout the evaluation process. Organisations did attempt to quantify 'new' for the purpose of their own evaluations, but there was such variability on how the concept of 'new' was identified, that it was impossible to categorise across the whole of the programme. For example, organisations quantified 'new' as being audiences that were new to a venue, artform, method of presentation, etc. To overcome this problem, in the last two years of the Programme, research evaluators worked to measure 'new audiences' in the three strands of Diversity, Disability and New Approaches to Presentation (Gateway one, two and four respectively).

The most problematic issue when identifying and analysing these new audiences is defining a 'new attender'. The narrowest interpretation would be someone who had not experienced any type of arts event before. However, this definition would unhelpfully exclude those people who had not attended for a number of years (often termed 'lapsed') and for this reason a 'new attender' for the purpose of the New Audiences Programme was taken to refer to **people who were not involved with the arts for at least two years**.

In the majority of cases, the research evaluators identified new attenders via projects. Projects asked participants directly, usually by asking them to fill in a self-completion questionnaire, whether they had been to any other events in the last two years. However, it was not possible to validate this data by talking directly with attenders to check its accuracy.

Analyses of new audiences

The following analyses of new audience data are based on information gathered from overview evaluations.

Disability

The disability strand funded 20 projects in years three and four of the programme (total funding £713,213), 15 reported data on both activities and new participants. During 1,202 activities, 15,670 people were reached, of whom 6,440 (or 41%) were 'new'.

If we assume that the other five projects had similar numbers of new attenders, we can estimate that all 20 projects would, between them, yield **8,587** new attenders.

Diversity

Of the 26 diversity projects funded in years three and four of the programme (total funding £1,037,548), 12 reported data on both activity levels and new participants. During 1,709 activities, 96,083 people were reached, of whom 43,117 (or 45%) were 'new'.

If we assume that the other 14 projects had similar numbers of new attenders, we can estimate that all 26 projects would, between them, yield **93,420** new attenders.

New Approaches to Presentation

Of the 34 'new approaches to presentation' projects funded in years three and four of the programme (total funding £1,090,927), 28 provided quantitative evidence. During 1,004 activities, 37,472 people were reached, of whom 9,396 (or 25%) were 'new'.

If we assume that the other 6 projects had similar numbers of new attenders, we can estimate that all 34 projects would, between them, yield **11,409** new attenders.

Number of opportunities to attend and participate

An attempt has been made to report on the number of opportunities to attend and participate in activities created by the Programme, which is shown in the table below. However, these data should be used with caution, as opportunities to attend were not

recorded systematically by organisations. We have therefore only been able to report on non-Regional Challenge projects that could provide sufficient information – providing a total sample of 450 projects, with awards totalling £14.2 million.

As shown in Table 14, just over 15,000 opportunities to attend and participate in activities were recorded. Activities include performances, exhibition days and any other activities.

Table 14: Opportunities to attend and participate, by strand

	Opportunities presented	Number of projects with data	Total projects in strand
Arts Extend	939	22	23
Arts Ride	84	7	7
ArtsConnect	1,148	29	33
ArtsPlus	3,252	69	71
Disability	1,203	16	28
Diversity	1,380	23	41
Music on your doorstep	307	25	25
New approaches to presentation	969	29	39
New contexts	888	38	40
New national partnerships	11	11	34
Sample the arts	3,086	56	67
Soc inclusion	352	15	22
Test Drive the arts	1,420	9	9
General	-	-	11
Total	**15,039**	**349**	**450**

Data is not available for the Regional Challenge strand of activity

Table 15 sets out the number of opportunities to attend and participate that were created by audience focus. The highest numbers were found in projects focusing on general audiences (5,008) and those focusing on young people (4,073).

Table 15: Opportunities to attend and participate, by audience focus

	Opportunities presented	Number of projects with data	Total projects in audience focus
Diversity	2,031	56	74
Disability	1,734	34	48
Family	349	23	27
Older people	230	7	8
Rural	722	21	22
Social inclusion	892	23	29
Young people	4,073	141	144
General audiences	5,008	95	150
Total	**15,039**	**349**	**450**

Data is not available for the Regional Challenge strand of activity

Organisational impact

Organisational development and capacity building were an important aim of the NAP. Although it has not been feasible to record this type of impact across the programme, Table 16 shows the number of new skills acquired by people in different areas of work from 34 arts organisations that were awarded NAP funding. Although this information only relates to the 34 case study examples evaluated in Cultural Intelligence's overview evaluation of Gateway four (New approaches to presentation); it does illustrate the positive impact NAP funding had on arts organisations. The figures in Table 16 are based upon the responses of project partners and include a mix of formal and informal training[2].

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[2] This figure is 'number of skills gained' not number of individuals gaining new skills i.e. one person gaining three new skills will count as three.

Table 16: Number of new skills acquired

Artist new skills	158
Marketing new skills	82
Education new skills	104
Technical new skills	186
Management new skills	183
Front of house new skills	105
Other new skills	116
Total	**934**

This research conducted by Cultural Intelligence also asked arts organisations how easily their initiative could be replicated by organisations like them. Twenty-two case studies felt that their initiative could be easily transferred', whilst six felt it would be 'difficult but possible'. Only one case study felt that their initiative was 'not transferable'.